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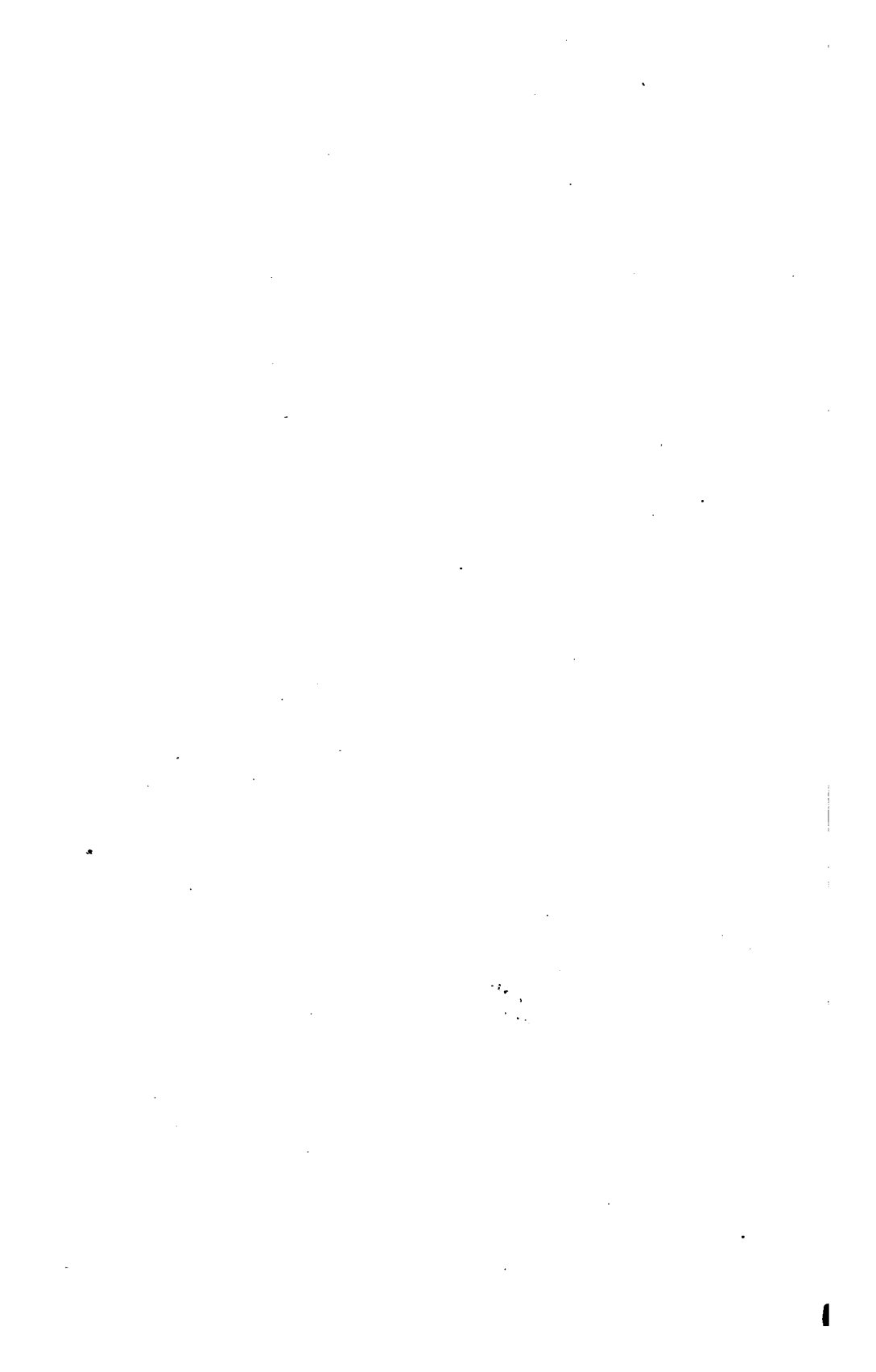
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HAND-LIST
 OF
UNIQUE OR EXTREMELY RARE
Elizabethan-Jacobean-Carolian
BOOKS.

PRIVATELY PRINTED IN LIMITED NUMBERS.

EDITED,
 With Memorial-Introductions—Biographical and Critical—and
 Notes and Illustrations,

BY THE
REV. ALEXANDER B. GROSART,

LL.D. (EDINBURGH), F.S.A. (SCOT.).



BROOKLYN HOUSE, BLACKBURN,
 LANCASHIRE.

1884-5.

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NOTE.

The separate Prospectuses and Circulars of my successive reproductions of unique or extremely rare Elizabethan-Jacobean-Carolian—and a few later—books, being 'out of print' almost immediately on issue, I have been unable to supply them to later inquirers; and it is proving too irksome a task to furnish details in writing. Accordingly I have deemed it expedient to give in the present tractate summary details of most of the books edited and issued by me. Such as are not obtainable at any price are marked. Such as are still to be obtained—in a very few sets and separate copies—are also indicated. When these limited sets and separate copies are disposed of, it will be impossible to procure the books. It may also be pointed out that of the greater number it holds, that being in public libraries—at home and abroad—or in noblemen's and others to be transmitted as family heir-looms, the number of copies likely to come into the market must be "few and far between." This applies to the FULLER WORTHIES' LIBRARY, the CHERTSEY WORTHIES' LIBRARY, the OCCASIONAL ISSUES, the HUTH LIBRARY, etc., etc. Now that Greene, Nashe, and Harvey—the indivisible three—are so well advanced to completion—forming 23 volumes of the 'Huth Library' (19 vols. issued at date), those who have not seen the Series may do so and judge for themselves. So too with the complete WORKS of EDMUND SPENSER, in 10 volumes. Vols. I. to IX. have been delivered; and Vol. X., Glossarial Index and Notes and Illustrations of all the Works, is in preparation. SAMUEL DANIEL's complete WORKS will be put to press in Vol. I. immediately. I shall be pleased to enrol any new names for the 'Huth Library,' Spenser and Daniel, and any others in this Hand-List still obtainable. I am very desirous to place the four remaining SETS of the 'Chertsey Worthies' Library' (14 vols.) in public or permanent libraries (see pages 14-19). It may also be permitted me to call attention to (a) Other books not included in the Series named (see pp. 32-3), and to (b) The private steel portraits of Eminent Men—for the first time engraved worthily (see pp. 33-4).

I soon discovered that the 'Puck Library' was too much for contemporary production, and so resolved to postpone it until the 'Huth Library' and others were further advanced. I have to acknowledge right gratefully the response given to its Prospectus; and in due time (*Deo volente*) I hope to address myself to it with energy and success. Meantime the original fully detailed and illustrated Prospectus (pp. 36), will be furnished to such as may apply to me for it, there being a small number held in reserve, (price is. 6d., but this returned to all who subscribe.)

I venture to hope that the integrity of my texts, the fulness and accuracy of biography and annotation, the value of the portraits and other illustrations, and the beauty of production altogether, warrant me in seeking the cooperative help of my fellow-lovers of our great literature. Owing to the limited number of copies and excess of cost over estimates, it is only by my getting the copies of the several books in my hands TAKEN UP, that I shall really secure any (pecuniary) recompense for my long and anxious labours. I have never sought to turn my 'labour of love' into a commercial enterprise; but most will allow that it is not unreasonable to seek (respectfully) pecuniary return to the extent named. Those who have themselves engaged in such undertakings will be the first to enter into sympathy with the responsibilities, worries, delays, and disappointments inevitable to them. None the less is it my (literary) life's joy to have been the means of making accessible to fellow-students such a large mass of (practically) virgin material. Nor is it my purpose to slacken in my efforts to anticipate the certain demand in 'the good time coming' for reliable texts of our great literature of the Past.

ALEXANDER B. GROSART.

BROOKLYN HOUSE, BLACKBURN, LANCASHIRE,
October, 1884.

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I.

The Huth Library, in (approximately) 40 Vols.

50	copies	post 4to,	hand-made paper,	at	£2 2s.	per vol.
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THIS Series is named 'The Huth Library' in recognition of the late pre-eminent book-lover and scholar, HENRY HUTH, ESQ. Indeed, it is very much by the generous kindness of his son (Alfred H. Huth, Esq.), in placing his inherited book-treasures at my unreserved disposal, that I dared to face so onerous an undertaking. It is a moderate valuation to say that THREE THOUSAND GUINEAS would not buy the originals that make up the 'Huth Library Series.' GREENE, NASHE, and HARVEY, as successively described, are now accessible in the leading public libraries as specimens of the whole, and appeal is made to them as evidence of the integrity and thoroughness with which the 'Huth Library' is being produced.

I. LIFE AND WORKS OF ROBERT GREENE.

14 Vols.

It seems extraordinary that one who filled so large a space in the great Elizabethan era should so long have had his Works (save in slender selections and small books) uncollected and inedited. Still more remarkable is it that we should owe to a distinguished scholar and literary master of Russia (Professor Storojenko, of Moscow University), the only adequate Biography and critical Study of him, and also that Germany and even New Zealand (through Professor J. M. Brown, of Canterbury College), have hitherto done more in appreciation of Greene than his own countrymen. I felt, therefore, that in placing the complete Works of Robert Greene in the forefront of the 'Huth Library' I was undertaking a long-felt *desideratum*. And now that the most of the Works have been issued—the others to be completed within a year, it is hoped—I believe none will deny that it was an obligation so to furnish them.

Intrinsically and extrinsically the Works of Greene are of supreme interest to the Shakespearian student, and students generally of his

*

period. Strangely unequal, careless and unshapen, and o' times 'drawn out,' there is none that does not bear the mint-mark of his peculiar genius, while in manifold and unexpected ways they place the England and Englishmen and Englishwomen of the time vividly before us. His words and phrases are of ultimate importance in elucidating and illustrating our best contemporary literature. In each case the text is the earliest available, with record of 'various readings' and notes and illustrations, etc., etc., etc.

VOL. I. [*In preparation.*]

Life, by Professor Storozhenko, University of Moscow. Translated from the Russian by Professor Hodgetts, London, with Notes and Illustrations, etc., etc., by the Editor.

VOL. II. (pp. xvi, 348).

- (a) *Mamillia*. A Mirrour or Looking-glasse for the Ladies of Englande. Wherein is deciphered, howe Gentlemen vnder the perfect substance of pure loue, are oft inueigled with the shadowes of lewde luste: and their firme faith brought asleepe by fading fancie, vntill wit ioyned with wisdom doth awake it by the helpe of reason. . . . (1580-3.)
- (b) *Mamillia*: The Second Part of the Triumph of Pallas: wherein with Perpetual fame the constancie of Gentlewomen is canonised, and the vnust blasphemies of womens supposed ficklenesse (breathed out by diuerse iniurious persons) by manifest examples clearly infringed (1593);
- (c) *The Anatomie of Lovers Flatteries.*

VOL. III. (pp. vi, 282).

- (a) *The Mirrovr of Modestie*, wherein appeareth as in a perfect Glasse howe the Lorde deliuereth the Innocent from all imminent perils, and plagueth the bloud-thirstie hypocrite with deserued punishments. Shewing that the graie heades of dooting adulterers shall not go with peace into the graue. . . . (1584.)
- (b) *Morando, the Tritameron of Loue*. Wherein certaine pleasant conceites, vttered by diuers wortheie personages, are perfectly discoursed, and three doubtfull questions of Loue, most pithely and pleasantly discussed: shewing to the wise how to vse Loue, and to the fond, how to eschew Lust: and yeelding to all both pleasure and profit (1587);
- (c) *The Second Part of the Tritameron* . . . wherein is set forth a delightfull discoverie of Fortune and Friendship newly adioyned (1587);
- (d) *Arbusto, the Anatomie of Fortune*. Wherein is discouered . . . that the highest state of prosperitie, is oftimes the first step to mishap, and that to stay vpon Fortune's lotte is to treade on brittle Glasse. Wherein also Gentlemen may finde pleasaunte conceytes to purge Melancholy, and perfitte counsell to preuent misfortune (1584).

VOL. IV. (pp. viii, 356).

- (a) *Carde of Fancie*, wherein the Folly of those Carpet Knights is deciphered, which guiding their course by the compasse of Cupid, either dash their ship against most dangerous Rocks, or else attaine the haven with pain and perill. Wherein also is described in the person of Gwydonius a cruell Combate between Nature and Necessitie (1584-87). . . .
- (b) *The Debate betweene Folie and Loue*. . .
- (c) *Pandosto. ¶ The Triumph of Time*, wherein is discouered by a pleasant Historie, that although by the meanes of sinister fortune Truth may be concealed, yet by Time, in spite of fortune, it is most manifestly reuealed. Pleasant for age to auoyde drowsie thoughtes, profitable for youth . . . (1588). Known also as 'Dorastus and Fawnia.'

VOL. V. (pp. viii, 320).

- (a) *Planetomachia*, or the first parte of the generall opposition of the seuen Planets: wherein is Astronomically described their essence, nature, and influence. Diuersly discovering in their pleasant and tragical histories, the inward affections of the mindes, and painting them out in such perfect colors as youth may perceiue what fond fancies their flourishing yeares doe foster: and age clerely see what doting desires their withered heares doe afforde. Conteyning also a briefe Apologie of the sacred and mystical Science of Astronomie. . . . (1585.)

- (b) *Penelopes Web*: Wherein a Christall Myrror of fœminine perfection represents to the viewe of euery one those vertues and graces, which more curiously beautifies the mynd of women, then eyther sumptuous apparell, or Iewels of inestimable valew interlaced with three seuerall and comicall Histories. . . . (1587.)
- (c) *The Spanish Masquerado*. Wherein vnder a pleasant deuise, is discouered effectualle the pride and insolencie of the Spanish estate : with the disgrace conceiued by their losse and the dismayed confusion of their troubled thoughts. . . . (1589.)

VOL. VI. (pp. vi, 316).

- (a) *Menaphon*. Camillas Alarum to slumbering Euphues, in his melancholie Cell at Silixedra. Wherein are deciphered the variable effects of Fortune, the wonders of Loue, the triumphs of inconstant Time. . . . (1589.)
- (b) *Euphues his Censure to Philautus*. Wherein is presented a philosophicall combat betweene Hector and Achilles, discovering in foure Discourses, interlaced with diuerse delightfull Tragedies the vertues necessary to be incident in euery gentleman. . . . Containing mirth to purge melancholy, holosome precepts to profit maners, neither vsauerie to youth for delight, nor offense to age for scurrilitie. . . . (1587.)

VOL. VII. (pp. vi, 352).

- (a) *Perimedes the Blacke-smith*, a golden methode how to vse the minde in pleasant and profitable Exercise. Wherein is contained speciall principles fit for the highest to imitate, and the meanest to put in practice, how best to spend the wearie Winters nights or the longest Summers Evenings in honest and delightful recreation. . . . Heerein are interlaced three merrie and necessarie discourses fit for our time, with certaine pleasant Histories and tragicall tales. . . . (1588.)
- (b) *Ciceronis Amor*. Tullies Loue. Wherein is discouered the prime of Ciceroes youth, setting out in liuely portraiture how yong Gentlemen that ayme at honour should leuell the end of their affections, holding the loue of cuntry and friends in more esteeme than those fading blossomes of beautie that onely feede the curious suruey of the eye. . . . (1589.)
- (c) *The Royal Exchange*. Contayning sundry Aphorismes of Philosopie and golden Principles of morall and naturall Quadruplicities. . . . (1590.)

VOL. VIII. (pp. vi, 266).

- (a) *Greene's Neuer Too Late, or a Powder of Experience* : sent to all youthfull Gentlemen ; to roote out the infectious follies that ouer-reaching conceits foster in the spring time of their youth, . . . as pleasant as profitable, being a right pumice stone, apt to race out idlenesse with delight and follie with admonition (1590);
- (b) *Francescoes Fortunes, or the second Part of Greene's Neuer Too Late*. Wherein is discouered the Fall of Loue, the bitter fruites of Follies pleasure, and the repentant sorrowes of a Reformed Man (1590).

VOL. IX. (pp. vi, 392).

- (a) *Alcida, Greene's Metamorphosis*, wherein is discouered a pleasant transformation of Bodies into sundrie shapes, shewing that as Vertues beautifie the Mind so Vanities giue greater staines, than the perfection of any quality can raise out. The Discourse confirmed with diuerse merry and delightfull Histories. . . . (1588—1617).
- (b) *Greene's Mourning Garment* : giuen him by Repentance at the Funerals of Loue ; which he presents for a fauour to all yong Gentlemen, that wish to weane themselves from wanton desires. . . . (1590—1616).
- (c) *Greene's Farewell to Folly* : sent to Courtiers and Schollers as a President to warne them from the vaine delights that drawe youth on to repentance. . . . (1591).

VOL. X. (pp. vi, 322).

- (a) *A Notable Discouery of Coosnage*. Now daily practised by sundry lewd persons called Connie-catchers and Crosse-biters. Plainely laying open those pernicious sleights that hath brought many ignorant men to confusion. . . . With a delightful Discourse of the Coosnage of Colliers, . . . (1591).
- (b) *The Second Part of Conny-catching*. Contayning the discouery of certaine wondrous Coosnages, either superficialle past over, or vtterlie vntoucht in the first. . . . With sundrie pithy and pleasant Tales, . . . (1591).

- (c) The Thirde and last Part of Conny-catching. With the new deuised Knauish Art of Foole-taking. . . . (1592).
 (d) A Disputation betweene a Hee Conny-catcher and a Shee Conny-catcher,

whether a Theefe or a Whoore is most hurtfull in Cousonage to the Common-wealth. Discouering secret Villanies. . . . With the Conversion of an English Courtizen reformed this present year (1592).

VOL. XI. (pp. vi, 344).

- (a) The Blacke Bookes Messenger. Laying open the Life and Death of Ned Browne, one of the most notable Cutpurses, Cros-biters, and Conny-catchers, that euer liued in England. . . . (1592).
 (b) The Defence of Conny-Catching; or, A Confutation of those two iniurious Pamphlets published by R. G. against the practitioners of many Nimble-witted and mysticall Sciences. By Cuthbert Cunny-

- catcher, Licentiate in Whittington Colledge. . . . (1592).
 (c) Philomela. The Lady Fitzvaters Nightingale. . . . (1592).
 (d) A Qvip for an Vpstart Courtier: or, A quaint dispute betweene Veluet-breeches and Cloth-breeches. Wherein is plainly set downe the disorders in all Estates and Trades. . . . (1592).

VOL. XII. (pp. vi, 311).

- (a) Greene's Orpharion. Wherein is discovered a musicall concorde of pleasant Histories, many sweet moodes graced with such harmonious discords, as agreeing in a delightfull crosse, they sound both pleasure and profit to the eare. . . . (1599).
 (b) Green's Groats-worth of Wit, bought with a Million of Repentance. Describing the follie of youth, the falschoode of make-shift flatterers, the miserie of the negli-

- gent, and mischiefs of deceiuing Courtizans. Written before his death, and published at his dying request. . . . (1596).
 (c) The Repentance of Robert Greene Maister of Artes. Wherein by himselfe is laid open his loose life, with the manner of his death. . . . (1592).
 (d) Greene's Vision: written at the instant of his death. Conteyning a penitent passion for the folly of his pen. . . . (1592?)

VOLS. XIII. AND XIV. [*In preparation.*]

Plays and Poems.

- (a) The Historie of Orlando Furioso, one of the twelue pieres of France. As it was plaied before the Queene's Maiestie (1594).
 (b) A Looking-glasse for London and England (1594).
 (c) Honorable Historie of Frier Bacon and Frier Bongay (1594).
 (d) The First Part of the Tragical Raigne of Selimus, emperor of the Turkes, and grandfather to him that now reigneth. Wherein is shewne how hee most vn-

- naturally raised wars against his own father Baiazet (1594).
 (e) The Comical Historie of Alphonsus, King of Arragon. . . . (1599).
 (f) The Scottish Historie of James the 4th, slaine at Flodden. Intermixed with a pleasant Comedie, presented by Oberon, King of Fayeries. . . . (1598).
 (g) A Pleasant Conceited Comedie of George a Greene, the Pinner of Wakefield (1599).
 (h) Poems—A Maidens Dreame, etc., etc.

Full Glossarial Index—including Notes and Illustrations—for all the Works.

* * Various fac-similes, etc., etc.

II. COMPLETE WORKS OF THOMAS NASHE.

6 Vols.

This 'free lance' of our early literature has never hitherto had justice done him. His power, his swing, his odd fantastic humour, his wealth of 'wicked wit,' his *aqua fortis* sarcasm and badinage, his audacity, his unexpected touches of pathos, his miracle of vocabulary, his passion, few comparatively know. Second only to Greene is the mass of material in Nashe, for insight into the literary life of the olden days in our England. Lowell does not exaggerate in naming him the English Rabelais,

VOL. I. (pp. lxxii, 253).

Memorial-Introduction : i. Biographical.

- (a) *The Anatomie of Absurditie*: Contayning a breefe confutation of the slender imputed prayres to feminine perfection, with a short description of the severall practices of youth, and sundry follies of our licentious times (1589).
- (b) *Martin Mar-Prelate Tractates*: (1) *A Countercuffe given to Martin Iunior*: by the venturous, hardie and renowned Pasquill of England, Canallero. . . . (1591). (2) *The Returne of the renowned Cavaliere Pasquill of England*

from the other side of the Seas and his meeting with Marfories at London upon the Royal Exchange. . . . (1589). (3) *Martins Months Minde*, that is, a certaine report, and true description of the Death, and Funerals, of olde Martin Marre-Prelate, the great makebate of England, and father of the Factions. . . . (1589.) (4) *The First Parte of Pasquills Apologie*. Wherein he renders a reason to his friendes of his long silence; and gallops the fildes with the Treatise of Reformation. . . . (1590).

VOL. II. (pp. vi, 288).

- (a) *Pierce Pennilesse His Supplication to the Deuill*. Describing the ouer-spreading Vice, and the suppression of Vertue. Pleasantly interlac'd with variable delights (1592).
- (b) *Harvey-Greene Tractates*: (1) *A Wonderful, strange, and Miraculous Astro-*

logicall Prognostication for this year of our Lord God (1591). (2) *Strange Newes of the Intercepting certaine Letters and a Convey of Verses*, as they were going Privilie to victuall the Low Countries (1592).

VOL. III. (pp. vi, 282).

- (a) *Hane with you to Saffron-Walden, or Gabriell Haruey's Hunt is vp*. Containing a full Answer to the eldest sonne of the Halter-Maker (1596).
- (b) *The Terrors of the Night, or a Discourse of Apparitions* (1594).

VOL. IV. (pp. xxii, 264).

Christes Teares ouer Jerusalem. Whereunto is annexed a comparative admonition to *London* (1593).

VOL. V. (pp. vi, 308).

- (a) *The Vnfortunate Traueller. Or the Life of Iacke Wilton* (1594).
- (b) *Nashes Lenten Stuffe*, containing the Description and First Procreation and Increase of the Towne of Great Yarmouth in Norfolke: with a new Play neuer played before, of the Praise of the Red Herring (1599).

VOL. VI. [*In preparation.*]

Plays.

- (a) *A Pleasant Comedie called Summers Last Will and Testament* (1600).
- (b) *The Tragedie of Dido, Queene of Carthage*.
- Written by Christopher Marlowe and Thomas Nashe (1594).
Glossarial Index—including Notes and Illustrations—for all the Works.

* * * Fac-similes, etc.

III. DR. GABRIEL HARVEY.

3 Vols.

If King James was rightly pronounced the 'wisest fool' in Europe, with equal justice might this friend of Sidney and Spenser be designated a 'wise fool.' For beneath all his pedantry, his oddities of style, and preposterous poetical theories, there was the brain of no commonplace man. Now that his Works are here brought together, it is felt that

though he had the art and perpetual practice of putting his worst foot foremost, he had learning, wit, swiftness of insight, and a quick eye to character. As for his vituperative power it is indefinable. He is as a babe in Nashe's iron grip; yet are his retorts and exposures clever and memorable. His relations to Spenser—since our original prospectus much more fully known—his immortal quarrel with Nashe, and his assault on 'dead Robert Greene,' made it a necessity to associate his collected Works with Greene and Nashe.

VOL. I. (pp. 1, 298).

- (a) Memorial-Introduction.
 (b) Letters between Spenser and Harvey. (1) Two . . . very commendable Letters of the same Mens Writing: both touching the foresaid Artificiall Versifying, and certain other Particulars. More lately deliuered vnto the Printer (1580). (2) Three Proper and Wittie Familiar Letters lately passed betweene two Vniuersitie men: touching the Earthquake in April last, and our English Refourmed Versifying. . . . (1580). (3) Letters from Letter-Book of Gabriel Harvey, 1573-80, from Sloane MS. 93.
 (c) Foure Letters and certaine Sonnets: especially touching Robert Greene and other Parties by him abused. . . . (1592).
 (d) A New Letter of Notable Contents. With a straunge Sonet, intituled Gorgon, Or the Wonderful Yeare (1593).

VOL. II. (pp. vi, 346).

- (a) Precursor of Pierces Supererogation or a New Prayse of the Olde Asse (1593).
 (b) Pierces Supererogation or a New Prayse of the Old Asse. A Preparatiue to certain larger Discourses, intituled Nashes S. Fame (1593).

VOL. III. [*In the press.*]

- (a) The Trimming of Thomas Nashe Gentleman, by the high-titled Don Richardo de Medico Campo, Barber Chirurgion to Trinitie Colledge in Cambridge (1597).
 (b) From Letter-Book in Sloane MS. 93.
 (c) Glossarial Index—including Notes and Illustrations, etc., etc.

* * In the Memorial-Introduction representative quotations—translated for the first time—are given from his Latin Tractates, e.g., 'Ciceronianus' (1577); 'Gratul. Valdinensium' (1578); 'Musarum Lachrymæ' (1578).

IV. THOMAS DEKKER.

4 Vols. (possibly 5).

Every one who cares at all for our dramatic literature must have given welcome to Mr. R. H. Shepherd's collection of the 'Dramatic Works' of Dekker (4 vols., 1873: Pearson); but the wonder as the regret was, that his other and equally characteristic Writings were not included. For we have not Thomas Dekker at his best in either his independent or associated Plays—except in those isolated passages that Charles Lamb fetched from their obscurity with so much penetrative and loving sympathy. His non-dramatic books are more deliberate, more substantive, more redolent of wit and more iridescent with his swift humour, and dewy freshness of thought, and keen observation, combined with alternate vigour and pathos and colour-like brightness of wording. Emphatically, that London City of which he was so proud, lives more memorably—alike in its glory and shame,

traditions and every-day life—in these than in those. Each is a mirror of the passing time in such luminousness as few contemporary books furnish. Granted that they are uneven and in accidents occasionally coarse; none the less is their *realism* of permanent value. As with Nashe, their vein of religious melancholy and ‘intermeddling’ with spiritual problems, is most noticeable. I feel sure, therefore, that in bringing together Dekker’s non-dramatic Writings I shall do a right and worthy thing. The following is a (condensed) list of the Works intended to be given. At the end, there is added the contents of the Pearson reprints.

- (a) Canaans Calamitie, Jerusalems Miserie, and Englands Mirror. The dolefull destruction of faire Jerusalem by Tytus. . . . Briefly gathered into this small volume, for the benefit of all well disposed persons; wherein they shall finde many strange and notable thinges, worthy to be regarded and had in remembrance. . . . (1598.)
- (b) The Wonderfull Yeare (1603). Wherein is shewed the picture of London, lying sick of the Plague. At the end of all (like a mery Epilogue to a dull Play) certaine Tales are cut out in sundry fashions, of purpose to shorten the lues of long winters nights, that lye watching in the darke for vs. (1603.)
- (c) The Batchelar’s Banquet; or a Banquet for Batchelars: Wherein is prepared sundry dainties to furnish their Table, curiously drest and seriously served in. Pleasantly discoursing the variable humours of Women, their quicknesse of Wittes, and unsearchable deceits. (1603.)
- (d) The Seauen deadly Sinnes of London: Drawne in seuen seuerall Coaches, Through seuen seuerall Gates of the Citie Bringing the Plague with them. (1606.)
- (e) The Double P.P. A Papist in Armes. Bearing Ten seuerall Shields. Encountred by the Protestant. At Ten seuerall Weapons. A Iesuite marching before them. (1606.)
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| The | { | Dove
Eagle
Pellican
Phoenix | } | bringeth | { | Comfort
Courage
Health
Life. | (1609.) |
|-----|---|--------------------------------------|---|----------|---|---------------------------------------|---------|
- (p) A Strange Horse Race. At the end of which comes in the Catchpols Masque: And after that the Bankrout’s Banquet: which done, the Diuell falling sicke, makes his Last Will and Testament. . . . (1613.)
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- (r) A Rod for Run-Awayes. . . . (1625.)
- (s) Warres, Warres, Warres. (1628.)
- (t) Minor Pieces.
- (u) The Pleasant Comodie of Patient Grissil. (1603.) * * This, curiously and arbitrarily enough, is *not* given in Pearson and Shepherd’s ‘Dramatic Works.’
- (v) Glossary, Notes and Illustrations, etc.

THE DRAMATIC WORKS, 4 Vols. London: John Pearson, 1873.

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Notes and Illustrations.

V. GEORGE WHETSTONE.

4 Vols.

As Historian (or Annalist), Biographer, Storyteller (in a good sense), Traveller and Observer, Painter of Manners and Poet and Dramatist, Wit and Humourist and Satirist, George Whetstone holds a *unique* place in our literature; and yet I have found none who really knows him, except in the most superficial way. Were it for no more than his preservation of contemporary and preceding history and biography, as 'eye-witnes,' in quaintest and raciest fashion, and his affluent vocabulary, his Works should deserve collection and reproduction; but there is far more than these—such swift versatility and thought-weighted 'meditativeness' and drastic invective and charactering of men, gentle and simple, as with his other faculty, make the serene ignorance of him by our (so-called) Historians of English Literature, alike grotesque and blameworthy. The very popularity of his books wore them out; and no friend brought them together when he had departed. It is pathetic that it should have been left to this late day to do him justice. As with Dekker, the England of Elizabeth in her prime, and 'London City'—which both knew as well as Dickens did the modern Babylon—live and breathe in his rich-coloured pages. So that after every (inevitable) deduction, George Whetstone stands forth still a noticeable figure of those 'golden years.' With one or two exceptions, his books have been hitherto among the rarest and most inaccessible.

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2. A Maide betwene two Friars.
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4. A Rat betwene two Cats. (1623.)
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VI. SIR PHILIP SIDNEY.

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Having done some service in my two editions of the Poems of Sidney —(a) In 'Fuller Worthies' Library,' 2 vols.; (b) 'Early English Poets,' 3 vols. (Chatto and Windus),—I wish now to fulfil a cherished purpose by similarly editing his Prose. As everybody knows, his 'Arcadia' constitutes his largest 'prose' work; but, as few do know, this remarkable book was early tampered with. I have read and studied the original edition (see below) as published in quarto in 1590, with the folio of 1593 before me; and I was soon and deepeningly convinced that the original only presents the genuine writing of Sidney, and that the text of 1593 was 'improved' (!) by the Countess of Pembroke. I hold therefore that it is obligatory to reproduce the *first edition*, and to give the variations, insertions, etc., etc., only as notes. With profoundest reverence for "Sidney's sister, Pembroke's mother," I prefer Sidney's own inviolate words. The alleged 'errors and omissions' demand critical study.

(a) The Countesse of Pembrokes Arcadia, written by Sir Philippe Sidnei. (1590.) Collated with 'The Countesse of Pembrokes Arcadia. Written by Sir Philip Sidney, Knight. Now since the first edition augmented and ended.' (1593.)

(b) An Apologie for Poetrie. Written by the right noble, vertuous, and learned Sir Philip Sidney, Knight. (1595.)

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I know no early English book of 'manners' that is comparable with this in actualizing to us the 'upper ten' of the day. For though nominally a translation (or transfusion) of the Italian of Castiglione, it is an out-and out English book. It must have passed at a bound into the 'stately homes' of England; for in all directions its impress is discernible. It abounds in stories, quaintly told, 'wise saws and modern instances,' out-of-the-way observations and *data*, and altogether is far ahead of the well-known books of PEACHAM and BRATHWAITE in interpreting for us the ceremonial dignities and every-day life of 'fair women and brave men' of long ago. Italy was then closely linked with England. My exemplar of this very rare book was formerly in the possession of the famous Gabriel Harvey, and has, in addition to his fine autograph, many annotations and corrections, of singular interest and notableness—all of which shall be included in relative Notes and Illustrations,

VIII. *Minor Worthies.*

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* * The latter is probably the earliest celebration of the tragedy of the 'Babes in the Wood'; otherwise, the composition is strong and compact, reminding of Arden of Faversham. It has been curiously overlooked.

The whole of the above have this extrinsic value, that all are of excessive rarity—most, existing only in single exemplars or two or three. Intrinsically, they severally furnish the student of our elder literature and national manners and language, with untold treasure of material for their illustration. Of the first, by Henry Chettle, Hazlitt, *s. n.*, observes—"Reprinted for the Percy Society, but so inaccurately as to be unserviceable." Of No. 2, only Mr. Huth's copy is known. Nos. 3 and 4 are manners-painting, and of rare interest in relation to Shakespeare and Rowlands and Greene. No. 5 holds a potential place in the history of our English Poetry. No. 6 has been utterly neglected apparently, save by Bibliographers. Nos. 7 and 8 correspond with Nos. 3 and 4. No. 9 has also been hitherto overlooked. Richard Bernard and John Bunyan must have seen it. No. 10 I have annotated in its place. I must regard myself as fortunate to be able to command so many book-rarities as will be embraced in these 3 Vols. of 'The Huth Library.'

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chief praise of Daniel, and must have contributed to what popularity he enjoyed in his own age, that his English is eminently pure, free from affectation and archaism, and from pedantic innovations, with very little that is now obsolete. Both in prose and in poetry, he is, as to language, among the best writers of his time, and wanted but a greater confidence in his own power . . . to sustain his correct taste, calm sense, and moral feeling.' (Intro. to 'Hist. of the Literature of Europe,' III. 258). His Sonnets to 'Délia' (which rank him with Sidney and Barnabe Barnes at their best, just under Shakespeare's), his 'Muso-philus,' his 'Complaint of Rosamond,' and his 'Fvnerall Poeme vpon the Death of the Earle of Devonshire,' are better known than the great body (or soul) of his Verse, but are not intrinsically better than most of his generally unknown Poetry. Look where you will, you light on veins of intellectual gold; *e.g.*, knowing what contemporary 'funeral' lamentation was, with elect exceptions, one does not turn expecting much from his 'Fvnerall Poeme' on Stella's lord; and yet here is what is found on the hastiest look—a few out of many equal lines:—

I haue learnt it is the property
For free men to speak truth, for slaues to lye:
And therefore I sincerely will report
First how thy parts were faire conuaid
within
How that brave minde was built and in what
sort
All the texture of thy heart hath
beene . . .
Though thou hadst made a general Suruey
Of all the best of mens best knowledges,
And knew so much as ever learning knew;
Yet did it make thee trust thyself the lesse,
And lesse presume; and yet when being
mou'd
In private talke to speake; thou didst
bewray
How fully fraught thou art within, and prou'd
That thou didst know whatever wit could say.

Which shew'd thou hadst not bookes as many
haue,
For ostentation, but for vse, and that
Thy bounteous memory was such, as gave
A large revenue of the good it gat.
Witnesse so many volumes whereto thou
Hast set thy notes vnder thy learned
hand,
And markt them with that print, as will show
how
The point of thy conceiuing thoughts did
stand,
That none would thinke, if all thy life had
beene
Turn'd into leisure, thou couldst haue
attain'd,
So much of time, to haue perus'd and seene
So many volumes that so much contain'd.

Equally finely-touched is the verse-Letter to the Ladie Margaret, Countesse of Cumberlañd, mother of the poet's friend, the Countess of Pembroke. One brief quotation must suffice:—

And whereas none reioyce more in rpuenge
Thap women vse to doe, yet you well know
That wrong is better checkt by being con-
temn'd
Then being pursu'd, leauing Him to auenge
To Whom it appertaines: wherein you show
How worthily your cleerensse hath condemn'd
Base malediction liuing in the darke,
That at the raies of godnesse still doth
barke.

Knowing the heart of man is set to be
The centre of this world, about the which
These reuolutions of disturbances
Stille roule, where all th' aspects of miserie
Predominate, whose strong effects are such
As he must beare, being pow'rlesse to re-
dresse;
And that vnlesse aboue himselfe he can
Erect himselfe, how poore a thing is
man!

The best confutation of Professor Craik's uncharacteristic mis-judgment of the 'Civile Warres'—wherein he stands alone—is to

give one of abounding examples of its vividness and concinnity. It is taken almost at the opening of the book (B. III. st. 62-6) in Richard the Second on the morning before his murder at Pomfret Castle :—

Whether the soule receiues intelligence
By her neere *Genius*, of the bodies end,
And so imparts a sadnesse to the sense,
Fore-going ruine, whereto it doth tend :
Or whether Nature else hath conference
With profound sleepe, and so doth warning
send
By prophetizing dreames, what hurt is neere,
And giues the heauie careful hart to feare :

Howeuer, so it is, the now sad King.
(Tost here and there, his quiet to confound)
Feeles a straunge waight of sorrowes, gather-
ing,
Vpon his trembling hart, and sees no ground ;
Feeles sodaine terror bring cold shiuering ;
Listes not to eate, still muses, sleepes vn-
sound,
His senses droope, his steady eyes vnquicke,
And much he ayles ; and yet he is not sick.

The morning of that day, which was his last,
After a wearie rest rysing to payne ;
Out at a little grate his eyes he cast,
Vpon those bordering hils, and open Plaine,
And viewes the towne, and sees how people
past :
Where others' libertie, makes him complaine

Finally—from the dulcet Sonnets to 'Delia' let this pair (xx. and li.) suffice, the second recalling Beaumont and Fletcher, and Bartholomew Griffin later :—

Ofd do I maruell, whether Delias eies [shine :
Are eies, or els two radiant starres that
For how could Nature euer thus deuise
Of earth on earth, a substance so diuine.
Starres sure they are, whose motions rule
desires, [aspects :
And calme and tempest follow their
Their sweet appearing still such power in-
spires, [effects :
That makes the world admire so strange
Yet whether fixt or wandring starres are
they, [hart ?
Whose influence rule the Orbe of my poor
Fixt sure they are, but wandring make me
stray,
In endles errors, whence I cannot part.
Starres then, not eyes, moue you with milder
view,
Your sweet aspect on him that honours you.

The more his owne, and grieues his soule the
more ;
Conferring captiue-Crownes, with freedome
poore.

O happie man, sayth he, that lo I see
Grazing his cattle in those pleasant fieldes !
If he but knew his good (how blessed hee,
That feeles not what affliction Greatnes
yeeldes !)
Other then what hee is, he would not bee,
Nor change his state with him that Scepters
wieldes :
Thine, thine is that true life ; That is to liue,
To rest secure, and not rise vp to grieue.

Thou sittest at home, safe, by thy quiet fire,
And hear'st of others harmes ; but feelest
none :
And there thou telst of Kings, and who
aspire,
Who fall, who rise, who triumph, who do
mone :
Perhaps thou talkst of mee, and dost inquire
Of my restraint, why here I liue alone,
And pittiest this my miserable fall :
For, pittie must haue part ; enuie, not all.

Care-charmer Sleepe, sonne of the sable
Night,
Brother to Death, in silent darkness borne :
Relieve my languish, and restore the light,
With darke forgetting of my care returne.
And let the day be time enough to mourne.
The shipwracke of my ill-aduentred youth :
Let waking eyes suffice to vaile their
scorne,
Without the torment of the night's vntruth.
Cease dreames, th' Images of day desires,
To modell forth the passions of the
morrow :
Neuer let rising Sunne approue you liars,
To adde more griefe to aggrauate my
sorrow.
Still let me sleepe, imbracing clouds in
vaine,
And neuer wake to feele the dayes disdain.

En passant, as typical of the injustice done Daniel hitherto, be it noted that Campbell, in his 'Specimens,' in quoting from the 'Civile Warres' (st. 64) drops out an entire line (the 5th), and that in

Chambers's 'Cyclopædia of English Literature,' the 51st Sonnet, in line 11th, is thus mangled:—

'Never let the rising sun prove you liars.'

Thus is it—as a rule—throughout, whether in his historical celebrations—his 'Civile Warres' being more dramatic in conception and treatment than his dramas-proper—or in his Love-Verse, or in his plaintive Laments, or in his Verse-Letters and Elegies, or in his Maskes or 'Tragi-comedies' (the odd name of the day), or his Tragedies, there is invariably the unexpected, either in fresh thinking, dainty colouring, most perfect melody, or most vivid epithet, with as true irresistible pathos as the white tears of innocence, and even grand imaginative touches. William Wordsworth worked into his Sonnets on the Duddon a fine line from him:—'Sacred Religion! Mother of Form and Fear:'—and he—select rather than chary of his praise—repeatedly expresses his admiration for Daniel (Prose Works by me: 3 vols. 8vo, s.n.). Professor Minto, in his 'Characteristics of English Poets from Chaucer to Shirley' (1874), confounds (*meo judicio*) the absence of spasmodic utterance with the absence of real, though subdued, intensity of passion, much as Wordsworth's is missed by your hasty reader. He has finely put his tenderness and genuineness of emotion in the expression of bereavement; but had he studied him deeper he would have discovered that there is infinitely more than plaintiveness, if no fierce 'sound and fury.' I gratefully quote here his general summary of Daniel's characteristics:—'His was not one of the stormy irregular natures that laid the foundation and raised the structure of the English drama: the elements of his being were softly blended, and wrought together mildly and harmoniously. . . . He wrote for Cynthia, and therefore his play—

"Must be gentle like to her
Whose sweet affections mildly move and stir."

He was no master of strong passions; he never felt them, and he could not paint them. But he is most exquisite and delicate in pencilling "tender passions, motions soft and grave." Without being strikingly original, Daniel has a way and a vein of his own. He fills his mind with ideas and forms from extraneous sources, and with quietly operating plasticity reshapes them in accordance with the bent of his own modes of thought and feeling. He had not the Shakespearian lightning quickness in adaptation and extension: the process in him was more peaceable and easy. The diction of his poems is choice; the versification easy and flowing. He often puts things with felicitous terseness and vigour, and his words almost invariably come together happily and harmoniously.' Professor Lowell in 'My Study Windows' (Second Series) is deeply appreciative.

Daniel's Prose deserves revival also. Curiously enough, it was earlier placed in the forefront. Thus Langbaine says: 'However his genius was qualified for poetry, I take his History of England to be the crown

of all his works' ('Dramatick Poets,' 1691). Dr. Drake having spoken of Raleigh and Bacon, observes: 'But all these historians are excelled, in purity of style and perspicuity of narration, by Daniel, whose History of England, closing with the reign of Edward the Third, is a production which reflects great credit on the age in which it was written.' ('Shakespeare and his Times.')

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4. THOMAS OTWAY, from the original painting lent by the Countess of Chesterfield.

"Charming his face, and charming was his verse."

WILLIAM OLDYS, in his famous annotated copy of Langbaine's 'Dramatick Poets' (British Museum, c. 28, g. 1), thus writes of Otway: "There is an excellent and beautiful Picture of Mr. Otway, who was a fine portly graceful Man, now among the Poetical Collection of the Lord Chesterfield (I think it was painted by John Ryley), in a full bottom wig, and nothing like that Quakerish Figure which Knapton has imposed upon the world." Interlined is the following: "was of middle size, about 5-ft. 7-in., inclinable to corpulency, had thoughtful yet lively and as it were speaking eyes." Having been unreservedly entrusted—as before with the priceless EDMUND SPENSER—by Lady Chesterfield of Bretby Park, with this authenticated original portrait of the author of 'Venice Preserved' and 'The Orphan'—the entire gallery of the 'Poetical Collection' being still in admirable preservation—I have had it engraved, in every way worthily, by W. J. Alais, Esq., of London. The size of the steel-plate is 11 in. x 9 in.; the portrait itself, 7 in. x 5 in.; artist's proofs, on paper 30 in. x 22 in.; lettered proofs and prints 22 in. x 13½ in. A more attractive engraving it is impossible to think of, while no one will dispute the authority of so sound and careful an antiquary as WILLIAM OLDYS, or hesitate henceforth to dismiss Knapton's spurious as uncharacteristic portrait. Of my engraving I will leave one well qualified, to pronounce judgment—the writer of a recent brilliant critical paper on Thomas Otway in *Cornhill* (December 1877). EDMUND W. GOSSE, Esq., Poet and Critic, thus acknowledges an early impression, indeed the very first: "My dear Dr. Grosart,—A thousand thanks for the beautiful gift that has reached me. This is, indeed, a portrait worthy of that great and unfortunate poet. It is just what I have always imagined that Otway must be. I value it extremely, and thank you most heartily for what I shall always prize among my especial treasures,"

5. GEORGE HERBERT, from the original of R. White, 1670, in Walton, (uniform with Otway,) £1 11s. 6d., 21s., 10s. 6d.
6. ARCHBISHOP LEIGHTON, from an exquisite original miniature formerly in possession of his sister—never before engraved, and now engraved in fac-simile.

[A few copies only remain : 21s., 10s. 6d., 7s. 6d.]

Of above (2 to 5) only a very few impressions in any form are obtainable : (a) Artist's proofs, £3 3s. ; (b) Lettered proofs, £2 2s. ; (c) Prints, £1 1s. These are (practically) the only LARGE ENGRAVED PORTRAITS of their subjects that ever have been produced ; and they have won universal admiration from all who have seen them. A few separate impressions of the portraits of SIR PHILIP SIDNEY, FATHER SOUTHWELL (from an original never before engraved), MARVELL, GEORGE HERBERT and his FATHER AND MOTHER, DONNE (from an original miniature), and BISHOP CROFT, from the Fuller Worthies' Library, may still be had.







